

**HANDBOOK FOR
CONNECTICUT HISTORICAL DISTRICT
AND HISTORIC PROPERTIES COMMISSIONS**

and

**REPORT OF THE
HISTORIAN-IN-RESIDENCE PROJECT**

to the

**CONNECTICUT ASSOCIATION OF
HISTORIC DISTRICT COMMISSIONERS**

Sponsored by

Connecticut Association of Historic District Commissioners
Connecticut Coordinating Committee for the Promotion of History
Connecticut Historical Commission
Connecticut Humanities Council
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V. STANDARDS

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A. Secretary of the Interior's Standards for Rehabilitation

1. Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.
2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.
3. All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.
4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.
5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.
6. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.
7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.
8. Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to, any project.

9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historic, architectural, or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood, or environment.
10. Wherever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

GUIDELINES FOR REHABILITATING HISTORIC BUILDINGS

Building Exterior:

<u>Recommended</u>	<u>Not Recommended</u>
Masonry:	
Identifying, retaining, and preserving masonry features that are important in defining the overall historic character of the building such as walls, brackets, railings, cornices, window architraves; door pediments, steps, and columns; and joint and unit size, tooling and bonding patterns, coatings, and color.	Removing or radically changing masonry features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.
	Replacing or rebuilding a major portion of exterior masonry walls that could be repaired so that, as a result, the building is no longer historic and is essentially new construction.
	Applying paint or other coatings such as stucco to masonry that has been historically unpainted or uncoated to create a new appearance.
	Removing paint from historically painted masonry.
Protecting and maintaining masonry by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.	
Cleaning masonry only when necessary to halt deterioration or remove heavy soiling.	Cleaning masonry surfaces when they are not heavily soiled to create a new appearance, thus needlessly introducing chemicals or moisture into historic materials.
Carrying out masonry surface cleaning tests after it has been determined that such cleaning is necessary. Tests should be observed over a sufficient period of time so that both the immediate effects and the long range effects are known to enable selection of the gentlest method possible.	Cleaning masonry surfaces without testing or without sufficient time for the testing results to be of value.

Recommended

Cleaning masonry surfaces with the gentlest method possible, such as low-pressure water and detergents, using natural bristle brushes.

Inspecting painted masonry surfaces to determine whether repainting is necessary.

Removing damaged or deteriorated paint only to the next sound layer using the gentlest method possible (e.g., hand-scraping) prior to repainting.

Applying compatible paint coating systems following proper surface preparation.

Repairing masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls, or damaged plasterwork.

Removing deteriorated mortar by carefully handraking the joints to avoid damaging the masonry.

Duplicating old mortar in strength, composition, color, and texture.

Not Recommended

Sandblasting brick or stone surfaces using dry or wet grit or other abrasives. These methods of cleaning permanently erode the surface of the material and accelerate deterioration.

Using a cleaning method that involves water or liquid chemical solutions when there is any possibility of freezing temperatures.

Cleaning with chemical products that will damage masonry, such as using acid on limestone or marble, or leaving chemicals on masonry surfaces.

Applying high-pressure water cleaning methods that will damage historic masonry and the mortar joints.

Removing paint that is firmly adhering to, and thus protecting, masonry surfaces.

Using methods of removing paint which are destructive to masonry, such as sandblasting, application of caustic solutions, or high-pressure waterblasting.

Failing to follow manufacturers' product and application instructions when repainting masonry.

Removing nondeteriorated mortar from sound joints, then repointing the entire building to achieve a uniform appearance.

Using electric saws and hammers rather than hand tools to remove deteriorated mortar from joints prior to repointing.

Repointing with mortar of high Portland cement content (unless it is the content of the historic mortar). This can often create a bond that is stronger than the historic material and can cause damage as a result of the differing coefficient of expansion and the differing porosity of the material and the mortar.

Repointing with a synthetic caulking compound.

Recommended

Duplicating old mortar joints in width and in joint profile.

Repairing stucco by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color, and texture.

Repairing masonry features by patching, piecing-in, or consolidating the masonry using recognized preservation methods. Repair may also include the limited replacement in kind—or with compatible substitute material—of those extensively deteriorated or missing parts of masonry features when there are surviving prototypes such as terra-cotta brackets or stone balusters.

Applying new or non-historic surface treatments such as water repellent coatings to masonry only after repointing and only if masonry repairs have failed to arrest water penetration problems.

Replacing in kind an entire masonry feature that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence to guide the new work. Examples can include large sections of a wall, a cornice, balustrade, column, or stairway. If using the same kind of material is not technically or economically feasible, then a compatible substitute may be considered.

Designing and installing a new masonry feature such as steps or a door pediment when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation, or be a new design that is compatible with the size, scale, material, and color of the historic building.

Not Recommended

Using a "scrub" coating technique to re-point instead of traditional repointing methods.

Changing the width or joint profile when repointing.

Removing sound stucco; or repairing with new stucco that is stronger than the historic material or does not convey the same visual appearance.

Replacing an entire masonry feature such as a cornice or balustrade when repair of the masonry and limited replacement of deteriorated or missing parts are appropriate.

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the masonry feature or that is physically or chemically incompatible.

Applying waterproof, water-repellent, or non-historic coatings such as stucco to masonry as a substitute for repointing and masonry repairs. Coatings are frequently unnecessary, expensive, and may change the appearance of historic masonry as well as accelerate its deterioration.

Removing a masonry feature that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Creating a false historical appearance because the replaced masonry feature is based on insufficient historical, pictorial, and physical documentation.

Introducing a new masonry feature that is incompatible in size, scale, material, and color.

Recommended

Wood:

Identifying, retaining, and preserving wood features that are important in defining the overall historic character of the building such as siding, cornices, brackets, window architraves, and doorway pediments; and their paints, finishes, and colors.

Applying chemical preservatives to wood features such as beam ends or outriggers that are exposed to decay hazards and are traditionally unpainted.

Retaining coatings such as paint that help protect the wood from moisture and ultra-violet light. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings.

Inspecting painted wood surfaces to determine whether repainting is necessary or if cleaning is all that is required.

Removing damaged or deteriorated paint to the next sound layer using the gentlest method possible (handscraping and handsanding), then repainting.

Using with care electric hot-air guns on decorative wood features and electric heat plates on flat wood surfaces when paint is so deteriorated that total removal is necessary prior to repainting.

Not Recommended

Removing or radically changing wood features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Removing a major portion of the historic wood from a facade instead of repairing or replacing only the deteriorated wood, then reconstructing the facade with new material in order to achieve a uniform or "Improved" appearance.

Radically changing the type of finish or its color or accent scheme so that the historic character of the exterior is diminished.

Stripping historically painted surfaces to bare wood, then applying clear finishes or stains in order to create a "natural look."

Stripping paint or varnish to bare wood rather than repairing or reapplying a special finish, i.e., a grained finish to an exterior wood feature such as a front door.

Using chemical preservatives such as creosote which can change the appearance of wood features unless they were used historically.

Stripping paint or other coatings to reveal bare wood, thus exposing historically coated surfaces to the effects of accelerated weathering.

Removing paint that is firmly adhering to, and thus protecting, wood surfaces.

Using destructive paint removal methods such as propane or butane torches, sandblasting, or waterblasting. These methods can irreversibly damage historic woodwork.

Using thermal devices improperly so that historic woodwork is scorched.

Recommended

Using chemical strippers primarily to supplement other methods such as hand-scraping, handsanding, and the above-recommended thermal devices. Detachable wooden elements such as shutters, doors, and columns may—with the proper safeguards—be chemically dip-stripped.

Applying compatible paint coating systems following proper surface preparation.

Repairing wood features by patching, piecing-in, consolidating, or otherwise reinforcing the wood using recognized preservation methods. Repair may also include the limited replacement in kind—or with compatible substitute material—of those extensively deteriorated or missing parts of features where there are surviving prototypes such as brackets, moldings, or sections of siding.

Replacing in kind an entire wood feature that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence to guide the new work. Examples of wood features include a cornice, entablature, or balustrade. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Designing and installing a new wood feature such as a cornice or doorway when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

Architectural Metals:

Identifying, retaining, and preserving architectural metal features such as columns, capitals, window hoods, or stairways that are important in defining the overall historic character of the building; and their finishes and colors.

Not Recommended

Failing to neutralize the wood thoroughly after using chemicals so that new paint does not adhere.

Allowing detachable wood features to soak too long in a caustic solution so that the wood grain is raised and the surface roughened.

Failing to follow manufacturers' product and application instructions when repainting exterior woodwork.

Replacing an entire wood feature such as a cornice or wall when repair of the wood and limited replacement of deteriorated or missing parts are appropriate.

Using substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the wood feature or that is physically or chemically incompatible.

Removing an entire wood feature that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Creating a false historical appearance because the replaced wood feature is based on insufficient historical, pictorial, and physical documentation.

Introducing a new wood feature that is incompatible in size, scale, material, and color.

Removing or radically changing architectural metal features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Recommended

Protecting and maintaining architectural metals from corrosion by providing proper drainage so that water does not stand on flat horizontal surfaces or accumulate in curved, decorative features.

Cleaning architectural metals, when necessary, to remove corrosion prior to repainting or applying other appropriate protective coatings.

Identifying the particular type of metal prior to any cleaning procedure and then testing to assure that the gentlest cleaning method possible is selected or determining that cleaning is inappropriate for the particular metal.

Cleaning soft metals such as lead, tin, copper,terneplate, and zinc with appropriate chemical methods because their finishes can be easily abraded by blasting methods.

Using the gentlest cleaning methods for cast iron, wrought iron, and steel—hard metals—in order to remove paint buildup and corrosion. If handscraping and wire brushing have proven ineffective, low-pressure dry gritblasting may be used as long as it does not abrade or damage the surface.

Not Recommended

Removing a major portion of the historic architectural metal from a facade instead of repairing or replacing only the deteriorated metal, then reconstructing the facade with new material in order to create a uniform, or "improved" appearance.

Radically changing the type of finish or its historic color or accent scheme.

Failing to identify, evaluate, and treat the causes of corrosion, such as moisture from leaking roofs or gutters.

Placing incompatible metals together without providing a reliable separation material. Such incompatibility can result in galvanic corrosion of the less noble metal, e.g., copper will corrode cast iron, steel, tin, and aluminum.

Exposing metals which were intended to be protected from the environment.

Applying paint or other coatings to metals such as copper, bronze, or stainless steel that were meant to be exposed.

Using cleaning methods which alter or damage the historic color, texture, and finish of the metal; or cleaning when it is inappropriate for the metal.

Removing the patina of historic metal. The patina may be a protective coating on some metals, such as bronze or copper, as well as a significant historic finish.

Cleaning soft metals such as lead, tin, copper,terneplate, and zinc with grit-blasting which will abrade the surface of the metal.

Failing to employ gentler methods prior to abrasively cleaning cast iron, wrought iron, or steel; or using high-pressure grit-blasting.

Recommended

Applying appropriate paint or other coating systems after cleaning in order to decrease the corrosion rate of metals or alloys.

Applying an appropriate protective coating such as lacquer to an architectural metal feature such as a bronze door which is subject to heavy pedestrian use.

Evaluating the overall condition of the architectural metals to determine whether more than protection and maintenance are required; that is, if repairs to features will be necessary.

Roofs:

Identifying, retaining, and preserving roofs—and their functional and decorative features—that are important in defining the overall historic character of the building. This includes the roof's shape, such as hipped, gambrel, and mansard; decorative features such as cupolas, cresting, chimneys, and weathervanes; and roofing material such as slate, wood, clay tile, and metal, as well as its size, color, and patterning.

Not Recommended

Failing to re-apply protective coating systems to metals or alloys that require them after cleaning so that accelerated corrosion occurs.

Failing to assess pedestrian use or new access patterns so that architectural metal features are subject to damage by use or inappropriate maintenance such as salting adjacent sidewalks.

Failing to undertake adequate measures to assure the preservation of architectural metal features.

Radically changing, damaging, or destroying roofs which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Removing a major portion of the roof or roofing material that is repairable, then reconstructing it with new material in order to create a uniform or "improved" appearance.

Changing the configuration of a roof by adding new features such as dormer windows, vents, or skylights so that the historic character is diminished.

Stripping the roof of sound historic material such as slate, clay tile, wood, and architectural metal.

Applying paint or other coatings to roofing material which has been historically uncoated.

Replacing an entire roof feature such as a cupola or dormer when repair of the historic materials and limited replacement of deteriorated or missing parts are appropriate.

Recommended

Replacing in kind an entire feature of the roof that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence to guide the new work. Examples can include a large section of roofing, or a dormer or chimney. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Designing and constructing a new feature when the historic feature is completely missing, such as a chimney or cupola. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

Installing mechanical and service equipment on the roof such as air conditioning, transformers, or solar collectors when required for a new use so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.

Designing additions to roofs such as residential, office, or storage spaces; elevator housing; decks and terraces; or dormers or skylights when required by a new use so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.

Windows:

Identifying, retaining, and preserving windows—and their functional and decorative features—that are important in defining the overall historic character of the building. Such features can include frames, sash, muntins, glazing, sills, heads, hoodmolds, panelled or decorated jambs and moldings, and interior and exterior shutters and blinds.

Not Recommended

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the roof or that is physically or chemically incompatible.

Removing a feature of the roof that is unrepairable, such as a chimney or dormer, and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Creating a false historical appearance because the replaced feature is based on insufficient historical, pictorial, and physical documentation.

Introducing a new roof feature that is incompatible in size, scale, material, and color.

Installing mechanical or service equipment so that it damages or obscures character-defining features; or is conspicuous from the public right-of-way.

Radically changing a character-defining roof shape or damaging or destroying character-defining roofing material as a result of incompatible design or improper installation techniques.

Removing or radically changing windows which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Changing the number, location, size, or glazing pattern of windows, through cutting new openings, blocking-in windows, and installing replacement sash which does not fit the historic window opening.

Recommended

Evaluating the overall condition of materials to determine whether more than protection and maintenance are required, i.e., if repairs to windows and window features will be required.

Repairing window frames and sash by patching, splicing, consolidating, or otherwise reinforcing. Such repair may also include replacement in kind of those parts that are either extensively deteriorated or are missing when there are surviving prototypes such as architraves, hoodmolds, sash, sills, and interior or exterior shutters and blinds.

Replacing in kind an entire window that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence to guide the new work. If using the same kind of material is not technically or economically feasible, then a compatible substitute may be considered.

Designing and installing new windows when the historic windows (frame, sash, and glazing) are completely missing. The replacement windows may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the window openings and the historic character of the building.

Not Recommended

Changing the historic appearance of windows through the use of inappropriate designs, materials, finishes, or colors which radically change the sash, depth of reveal, and muntin configuration; the reflectivity and color of the glazing; or the appearance of the frame.

Obscuring historic window trim with metal or other material.

Stripping windows of historic material such as wood, iron, cast iron, and bronze.

Retrofitting or replacing windows rather than maintaining the sash, frame, and glazing.

Replacing an entire window when repair of materials and limited replacement of deteriorated or missing parts are appropriate.

Failing to reuse serviceable window hardware such as brass lifts and sash locks.

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the window or that is physically or chemically incompatible.

Removing a character-defining window that is unrepairable and blocking it in; or replacing it with a new window that does not convey the same visual appearance.

Creating a false historical appearance because the replaced window is based on insufficient historical, pictorial, and physical documentation.

Introducing a new design that is incompatible with the historic character of the building.

Recommended

Providing a setback in the design of dropped ceilings when they are required for the new use to allow for the full height of the window openings.

Entrances and Porches:

Identifying, retaining, and preserving entrances—and their functional and decorative features—that are important in defining the overall historic character of the building such as doors, fanlights, sidelights, pilasters, entablatures, columns, balustrades, and stairs.

Evaluating the overall condition of materials to determine whether more than protection and maintenance are required, that is, if repairs to entrance and porch features will be necessary.

Repairing entrances and porches by reinforcing the historic materials. Repair will also generally include the limited replacement in kind—or with compatible substitute material—of those extensively deteriorated or missing parts of repeated features where there are surviving prototypes such as balustrades, cornices, entablatures, columns, sidelights, and stairs.

Not Recommended

Installing new windows, including frames, sash, and muntin configuration that are incompatible with the building's historic appearance or obscure, damage, or destroy character-defining features.

Inserting new floors or furred-down ceiling which cut across the glazed areas of windows so that the exterior form and appearance of the windows are changed.

Removing or radically changing entrances and porches which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Stripping entrances and porches of historic material such as wood, iron, cast iron, terra-cotta, tile, and brick.

Removing an entrance or porch because the building has been re-oriented to accommodate a new use.

Cutting new entrances on a primary elevation.

Altering utilitarian or service entrances so they appear to be formal entrances by adding panelled doors, fanlights, and sidelights.

Replacing an entire entrance or porch when the repair of materials and limited replacement of parts are appropriate.

Using a substitute material for the replacement parts that does not convey the visual appearance of the surviving parts of the entrance and porch or that is physically or chemically incompatible.

Recommended

Replacing in kind an entire entrance or porch that is too deteriorated to repair—if the form and detailing are still evident—using the physical evidence to guide the new work. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Designing and constructing a new entrance or porch if the historic entrance or porch is completely missing. It may be a restoration based on historical, pictorial, and physical documentation; or be a new design that is compatible with the historic character of the building.

Designing enclosures for historic porches when required by a new use in a manner that preserves the historic character of the building. This can include using large sheets of glass and recessing the enclosure wall behind existing scrollwork, posts, and balustrades.

Designing and installing additional entrances or porches when required for a new use in a manner that preserves the historic character of the building, i.e., limiting such alteration to non-character-defining elevations.

Storefronts:

Identifying, retaining, and preserving storefronts—and their functional and decorative features—that are important in defining the overall historic character of the building such as display windows, signs, doors, transoms, kick plates, corner posts, and entablatures.

Not Recommended

Removing an entrance or porch that is unrepairable and not replacing it; or replacing it with a new entrance or porch that does not convey the same visual appearance.

Creating a false historical appearance because the replaced entrance or porch is based on insufficient historical, pictorial, and physical documentation.

Introducing a new entrance or porch that is incompatible in size, scale, material, and color.

Enclosing porches in a manner that results in a diminution or loss of historic character such as using solid materials such as wood, stucco, or masonry.

Installing secondary service entrances and porches that are incompatible in size and scale with the historic building or obscure, damage, or destroy character-defining features.

Removing or radically changing storefronts—and their features—which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Changing the storefront so that it appears residential rather than commercial in character.

Removing historic material from the storefront to create a recessed arcade.

Introducing coach lanterns, mansard overhangings, wood shakes, nonoperable shutters, and small-paned windows if they cannot be documented historically.

Recommended

Protecting and maintaining masonry, wood, and architectural metals which comprise storefronts through appropriate treatments such as cleaning, rust removal, limited paint removal, and reapplication of protective coating systems.

Evaluating the overall condition of storefront materials to determine whether more than protection and maintenance are required, that is, if repairs to features will be necessary.

Repairing storefronts by reinforcing the historic materials. Repairs will also generally include the limited replacement in kind—or with compatible substitute material—of those extensively deteriorated or missing parts of storefronts where there are surviving prototypes such as transoms, kick plates, pilasters, or signs.

Replacing in kind an entire storefront that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence to guide the new work. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

Designing and constructing a new storefront when the historic storefront is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building. Such new design should generally be flush with the facade; and the treatment of secondary design elements, such as awnings or signs, kept as simple as possible. For example, new signs should fit flush with the existing features of the facade, such as the fascia board or cornice.

Not Recommended

Changing the location of a storefront's main entrance.

Failing to undertake adequate measures to assure the preservation of the historic storefront.

Replacing an entire storefront when repair of materials and limited replacement of its parts are appropriate.

Using substitute material for the replacement parts that does not convey the same visual appearance as the surviving parts of the storefront or that is physically or chemically incompatible.

Removing a storefront that is unrepairable and not replacing it; or replacing it with a new storefront that does not convey the same visual appearance.

Creating a false historical appearance because the replaced storefront is based on insufficient historical, pictorial, and physical documentation.

Introducing a new design that is incompatible in size, scale, material, and color.

Using new illuminated signs; inappropriately scaled signs and logos; signs that project over the sidewalk unless they were a characteristic feature of the historic building; or other types of signs that obscure, damage, or destroy remaining character-defining features of the historic building.

Recommended

Building Site:

Identifying, retaining, and preserving buildings and their features as well as features of the site that are important in defining its overall historic character. Site features can include driveways, walkways, lighting, fencing, signs, benches, fountains, wells, terraces, canal systems, plants and trees, berms, and drainage or irrigation ditches; and archaeological features that are important in defining the history of the site.

Retaining the historic relationship between buildings, landscape features, and open space.

Minimizing disturbance of terrain around buildings or elsewhere on the site, thus reducing the possibility of destroying unknown archaeological materials.

Surveying areas where major terrain alteration is likely to impact important archaeological sites.

Protecting, e.g., preserving in place known archaeological material whenever possible.

Planning and carrying out any necessary investigation using professional archaeologists and modern archaeological methods when preservation in place is not feasible.

Not Recommended

Removing or radically changing buildings and their features or site features which are important in defining the overall historic character of the building site so that, as a result, the character is diminished.

Removing or relocating historic buildings or landscape features, thus destroying the historic relationship between buildings, landscape features, and open space.

Removing or relocating historic buildings on a site or in a complex of related historic structures—such as a mill complex or farm—thus diminishing the historic character of the site or complex.

Moving buildings onto the site, thus creating a false historical appearance.

Lowering the grade level adjacent to a building to permit development of a formerly below-grade area such as a basement in a manner that would drastically change the historical relationship of the building to its site.

Introducing heavy machinery or equipment into areas where their presence may disturb archaeological materials.

Failing to survey the building site prior to the beginning of rehabilitation project work so that, as a result, important archaeological material is destroyed.

Leaving known archaeological material unprotected and subject to vandalism, looting, and destruction by natural elements such as erosion.

Permitting unqualified project personnel to perform data recovery so that improper methodology results in the loss of important archaeological material.

Recommended

Protecting the building and other features of the site against arson and vandalism before rehabilitation work begins, i.e., erecting protective fencing and installing alarm systems that are keyed into local protection agencies.

Repairing features of buildings and the site by reinforcing the historic materials. Repair will also generally include replacement in kind—with a compatible substitute material—of those extensively deteriorated or missing parts of features where there are surviving prototypes such as fencing and paving.

Replacing in kind an entire feature of the building or site that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence to guide the new work. This could include an entrance or porch, walkway, or fountain. If using the same kind of material is not feasible, then a compatible substitute material may be considered.

Designing and constructing a new feature of a building or site when the historic feature is completely missing, such as an outbuilding, terrace, or driveway. It may be based on historical, pictorial, and physical documentation; or be a new design that is compatible with the historic character of the building and site.

Not Recommended

Permitting buildings and site features to remain unprotected so that plant materials, fencing, walkways, archaeological features, etc., are damaged or destroyed.

Stripping features from buildings and the site such as wood siding, iron fencing, masonry balustrades; or removing or destroying landscape features, including plant material.

Replacing an entire feature of the building or site such as a fence, walkway, or driveway when repair of materials and limited replacement of deteriorated or missing parts are appropriate.

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the building or site feature or that is physically or chemically incompatible.

Removing a feature of the building or site that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Creating a false historical appearance because the replaced feature is based on insufficient historical, pictorial, and physical documentation.

Introducing a new building or site feature that is out of scale or otherwise inappropriate.

Introducing a new landscape feature that is visually incompatible with the site or that destroys site patterns or vistas.

Placing parking facilities directly adjacent to historic buildings where automobiles may cause damage to the buildings or landscape features or be intrusive to the building site.

Recommended

Not Recommended

District/Neighborhood:

Identifying, retaining, and preserving buildings, and streetscape, and landscape features which are important in defining the overall historic character of the district or neighborhood. Such features can include streets, alleys, paving, walkways, street lights, signs, benches, parks and gardens, and trees.

Retaining the historic relationship between buildings and streetscape and landscape features such as a town square comprised of row houses and stores surrounding a communal park or open space.

Evaluating the overall condition of building, streetscape, and landscape materials to determine whether more than protection and maintenance are required, that is, if repairs to features will be necessary.

Repairing features of the building, streetscape, or landscape by reinforcing the historic material. Repair will also generally include the replacement in kind—or with a compatible substitute material—of those extensively deteriorated or missing parts of features when there are surviving

Introducing new construction onto the building site which is visually incompatible in terms of size, scale, design, materials, color, and texture or which destroys historic relationships on the site.

Removing a historic building in a complex, a building feature, or a site feature which is important in defining the historic character of the site.

Removing or radically changing those features of the district or neighborhood which are important in defining the overall historic character so that, as a result, the character is diminished.

Destroying streetscape and landscape features by widening existing streets, changing paving material, or introducing inappropriately located new streets or parking lots.

Removing or relocating historic buildings, or features of the streetscape and landscape, thus destroying the historic relationship between buildings, features, and open space.

Stripping features from buildings or the streetscape such as wood siding, iron fencing, or terra-cotta balusters; or removing or destroying landscape features.

Failing to undertake adequate measures to assure the preservation of building, streetscape, and landscape features.

Replacing an entire feature of the building, streetscape, or landscape such as a porch, walkway, or streetlight, when repair of materials and limited replacement of deteriorated or missing parts are appropriate.

Recommended

prototypes such as porch balustrades, paving materials, or streetlight standards.

Replacing in kind an entire feature of the building, streetscape, or landscape that is too deteriorated to repair—when the overall form and detailing are still evident—using the physical evidence to guide the new work. This could include a storefront, a walkway, or a garden. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Designing and constructing a new feature of the building, streetscape, or landscape when the historic feature is completely missing, such as row house steps, a porch, streetlight, or terrace. It may be a restoration based on historical, pictorial, and physical documentation; or be a new design that is compatible with the historic character of the district or neighborhood.

Energy Retrofitting:

Installing freestanding solar collectors in a manner that preserves the historic property's character-defining features.

Designing attached solar collectors, including solar greenhouses, so that the character-defining features of the property are preserved.

Installing passive solar devices such as a glazed "trombe" wall on a rear or inconspicuous side of the historic building.

Placing solar collectors on non-character-defining roof or roofs of non-historic adjacent buildings.

Not Recommended

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the building, streetscape, or landscape feature or that is physically or chemically incompatible.

Removing a feature of the building, streetscape, or landscape that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Creating a false historical appearance because the replaced feature is based on insufficient historical, pictorial, and physical documentation.

Introducing a new building, streetscape or landscape feature that is out of scale or otherwise inappropriate to the setting's historic character, e.g., replacing picket fencing with chain link fencing.

Installing freestanding solar collectors that obscure, damage, or destroy historic landscape or archaeological features.

Locating solar collectors where they radically change the property's appearance; or damage or destroy character-defining features.

Installing passive solar devices such as an attached glazed "trombe" wall on primary or other highly visible elevations; or where historic material must be removed or obscured.

Placing solar collectors on roof when such collectors change the historic roofline or obscure the relationship of the roof to character-defining roof features such as dormers, skylights, and chimneys.

Recommended

Utilizing the inherent energy-conserving features of a building by maintaining windows and louvered blinds in good operable condition for natural ventilation.

Improving thermal efficiency with weatherstripping, storm windows, caulking, interior shades, and, if historically appropriate, blinds and awnings.

Installing exterior storm windows which do not damage or obscure the windows and frames.

Utilizing the inherent energy-conserving features of a building by maintaining porches and double vestibule entrances in good condition so that they can retain heat or block the sun and provide natural ventilation.

Placing new additions that have an energy-conserving function such as a solar greenhouse on non-character-defining elevations.

New Additions to Historic Buildings:

Constructing a new addition so that there is the least possible loss of historic materials and so that character-defining features are not obscured, damaged, or destroyed.

Locating the attached exterior addition at the rear or on an inconspicuous side of a historic building; and limiting its size and scale in relationship to the historic building.

Not Recommended

Removing historic shading devices rather than keeping them in an operable condition.

Replacing historic multipaned sash with new thermal sash utilizing false muntins.

Installing new exterior storm windows which are inappropriate in size or color, which are inoperable.

Replacing windows or transoms with fixed thermal glazing or permitting windows and transoms to remain inoperable rather than utilizing them for their energy-conserving potential.

Using tinted or reflective glazing on character-defining or other conspicuous elevations.

Enclosing porches located on character-defining elevations to create passive solar collectors or airlock vestibules. Such enclosures can destroy the historic appearance of the building.

Installing new additions such as multistory solar greenhouse additions which obscure, damage, destroy character-defining features.

Expanding the size of the historic building by constructing a new addition when the new use could be met by altering non-character-defining interior spaces.

Attaching a new addition so that the character-defining features of the historic building are obscured, damaged, or destroyed.

Designing a new addition so that its size and scale in relation to the historic building are out of proportion, thus diminishing the historic character.

Recommended

Designing new additions in a manner that makes clear what is historic and what is new.

Considering the attached exterior addition both in terms of the new use and the appearance of other buildings in the historic district or neighborhood. Design for the new work may be contemporary or may reference design motifs from the historic building. In either case, it should always be clearly differentiated from the historic building and be compatible in terms of mass, materials, relationship of solids to voids, and color.

Placing new additions such as balconies and greenhouses on non-character-defining elevations and limiting the size and scale in relationship to the historic building.

Designing additional stories, when required for the new use, that are set back from the wall plane and are as inconspicuous as possible when viewed from the street.

Not Recommended

Duplicating the exact form, material, style, and detailing of the historic building in the new addition so that the new work appears to be part of the historic building.

Imitating a historic style or period of architecture in new additions, especially for contemporary uses such as drive-in banks or garages.

Designing and constructing new additions that result in the diminution or loss of the historic character of the resource, including its design, materials, workmanship, location, or setting.

Using the same wall plane, roof line, cornice height, materials, siding lap or window type to make additions appear to be a part of the historic building.

Designing new additions such as multi-story greenhouse additions that obscure, damage, or destroy character-defining features of the historic building.

Constructing additional stories so that the historic appearance of the building is radically changed.

B. Elements of Design Criteria

Connecticut's enabling statute identifies the following as considerations in determining appropriateness: architectural style, design, arrangement, texture, and material of architectural features and their relationship to the style and features of other buildings and structures in the immediate neighborhood. It is possible to further break down these factors into specific design elements which can be used to formulate design criteria. These elements together create or destroy the architectural cohesiveness and harmony of a streetscape. An understanding of them is vital, particularly in considering applications involving new construction and design.

Throughout the country, many preservation and landmark commissions have developed criteria similar to those presented here, which are a modification of those first developed for Savannah, Georgia, in 1966. Some commissions group criteria to "weight" particular factors and require applicants to meet a certain number of criteria within each group. This idea is a sound one. While design principles are universal, local applications may require emphasis of some design elements over others. For example, in a rural area where buildings are widely and irregularly separated, a consideration of the rhythm of spacing of buildings will be of less concern than the relationship of open space to structures.

The design elements may be grouped into five broad categories: qualities of the building form, qualities of the facade, relationship to neighboring structures, relationship to the district as a whole, and environmental factors.

Examples of how these design elements are reflected in specific historic districts may be found in the case studies in Chapter VIII.

QUALITIES OF BUILDING FORM

Height: Average height in relationship to existing adjacent buildings.

Scale: Size of units of construction and architectural detail in relation to human size. Scale is also determined by building mass and how it relates to open space. The predominant element of scale may be brick or stone units, window or door openings, etc. (Figure 1)

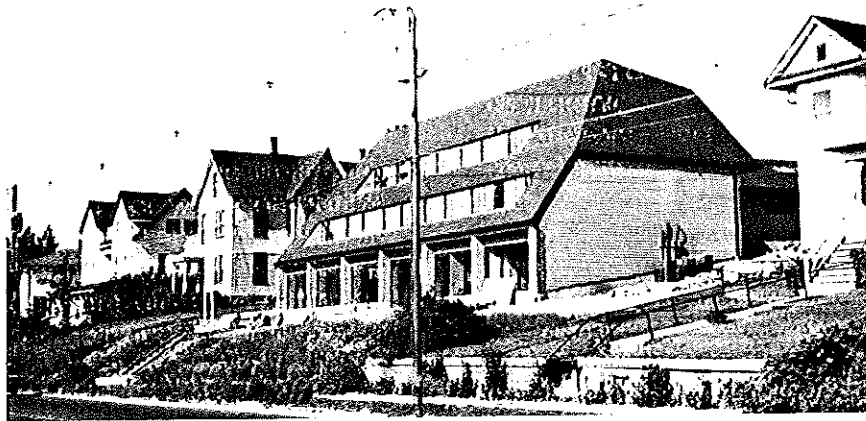


Figure 1. Commissioners must look carefully at the overall effect on the streetscape of the design of a building, even if it meets one or more of the criteria based on design elements. The height of the new building above, in the center of a streetscape of older homes in Danbury, relates to that of its neighbors. However, the scale, or relationship of units of construction in relation to the observer, differs markedly, particularly on the first floor. So does the mass of the roof, which extends to form most of the facade. And while the older Victorian houses are asymmetrical and broken in mass, the simple shape of the new building clearly does not fit. Other design elements relating to the facade, such as the proportion of width to height, directional expression, and degree of complexity, also do not harmonize with the surroundings.

Massing: Arrangement of building masses or units of construction in a balanced or unbalanced way. (Figure 2)



Figure 2. Asymmetrical massing and symmetrical massing are characteristics of different architectural styles. Compare the Queen Anne-style house, left, with the balanced facade of the Georgian house below.



QUALITIES OF FACADE

Proportion: Relationship between the width and height of the front elevation of a building, and placement of doors and windows in the facade. These may or may not be in a regular rhythm and their relationship of width to height may be either vertical or horizontal. This is sometimes referred to as the relationship of solids (wall surfaces) and voids (openings in those surfaces) and also refers to the proportion of the facade which is glazed.

Directional Expression of Facade: Predominantly vertical, horizontal, or non-directional character of a building's front facade, resulting from structural shape, placement of openings, and architectural details. (Figure 3)



Figure 3. Pediments, sidelights, blinds, and narrow window and door openings combine to give a vertical orientation to this facade in the Chaplin Historic District.

Degree of Complexity Within Facade: Simple and balanced or composed of a variety of elements.

RELATIONSHIPS TO IMMEDIATE NEIGHBORS

Building Setbacks: Spacing of buildings from the sidewalk or street.

Spacing of Buildings: Rhythm of recurrent building masses in relation to spaces between them. When moving past a sequence of buildings, one may experience a rhythm created not only by the distance of buildings from each other but also from lot lines because of placement on lots.

Rhythm of Entrance/Porch Projections: Relationship of entrances to sidewalks or the street. Moving past a sequence of structures, one may experience a rhythm of entrance/porch projections at an intimate scale. Porches may be one or two stories, and side porches or sunrooms may be common. (Figure 4)

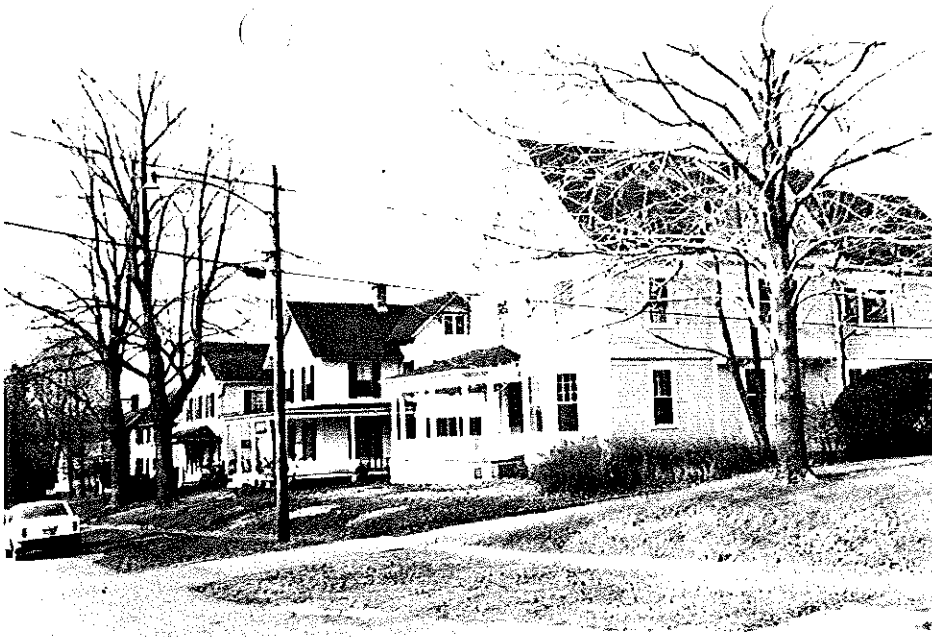


Figure 4. This row of houses on Uitchfield's West Street effectively illustrates the concept of rhythm, the ordered recurrent alteration of strong and weak elements. Spacing, setbacks, placement of window and door openings, porches, and gable roofs are repeated in each house, creating a visually unified streetscape.

RELATIONSHIPS TO NEIGHBORHOOD OR DISTRICT AS A WHOLE

Materials: May be predominantly brick, stone, clapboard, shingle, or other.

Textures: May be predominantly smooth (stucco), rough (brick or stone with tooled joints), horizontal wood siding, or other.

Colors: May be predominantly that of a natural material or a painted one, or a patina colored by time. Connecticut commissions may consider only color inherent in a building material, not the color of paint.

Architectural Details: May include cornices, lintels, arches, fan and side lights, quoins, balustrades, wrought-iron work, chimneys, moldings, etc.

Roof Shapes: Majority may be gable, mansard, hip, flat, or other.

Projections: Relationship of additions, ells, side porches, and other visible projections to the main building. In some districts, additions match the height of the main building and extend the building mass. In others, additions are smaller and clearly attached to the main building. Additions often attain significance of their own and should be considered in the overall context of treatment in the district.

ENVIRONMENTAL FACTORS

Walls of Continuity: Continuous, cohesive walls of enclosure along the street, formed by such physical ingredients as brick walls, fences, landscape masses, building facades, or combinations of these forms. (Figure 5)



Figure 5. The building facades as well as iron fences, hedges, curbs, and planters combine to form walls of continuity in New Haven's Wooster Square Historic District.

Paving Materials: May be predominantly brick pavers, cobble stones, granite blocks, asphalt, or other, including dirt or gravel.

Relationship of Open Space to Structures: Partial shielding of a building from view or provision of vistas, as determined by setting. Particularly significant in rural areas.

Relationship of Dependencies: Size, location, and architectural elements of outbuildings in relation to the main building. The importance of ancillary structures is summarized in the following statement about Woodbury:

In the rush toward preservation people seem to have forgotten the double meaning of the term *dependencies*. The outbuildings that surrounded a house were not only dependent on the house; the house was dependent on them. Neither could have provided a complete unit without the other. Yet in most places the dependencies have vanished, and history has been falsified by attempts at preservation of houses in a vacuum. Within Woodbury one finds barns, springhouses, necessities, kitchens and gazebos, still maintaining their spatial relationships to the houses they served and that served them.¹

C. Other Issues

1. SIGNS

Commercial areas are features of many Connecticut historic districts. In residential historic districts, houses may be converted to business and office use to make preservation economically feasible. Signage, therefore, has been and will continue to be an important issue for historic district and historic properties commissions.

Guidelines for signs may complement existing zoning regulations, which generally control size, material, location, and illumination. However, commission guidelines can set an aesthetic policy which can address the relationship of signs to architectural features as well as their physical dimensions.

¹Tony Wienn, *Woodbury, Connecticut: A New England Townscape*, National Trust for Historic Preservation and Old Woodbury Historical Society, 1975.

Signs work in conjunction with other architectural elements to identify a location. The visibility, location, and number of signs may be of critical importance to a business, and commissions in their guidelines should consider these factors. A business which must attract passing motorists on a busy state highway may need a more eye-catching sign than a business that caters to local trade or offers a professional service. As a general rule, guidelines should be flexible enough to accommodate not only the needs of different types of businesses but also unusual signs appropriate to the character of the district. Guidelines should not encourage excessive conformity.

Generally, the form of signage appropriate for a building will depend upon whether or not it was constructed for commercial use. If it was, a signage space is generally provided. During the eighteenth and early nineteenth centuries, signboards mounted on building facades were rare. More common were hanging signs, often colorfully painted and suspended out from the building or on poles nearer the street. Tavern signs are a common example of this type, an excellent collection of which is housed at the Connecticut Historical Society, 1 Elizabeth Street, Hartford.

In the mid-nineteenth century, signboards became more common as buildings were increasingly designed and erected for commerce. Early daguerreotypes reveal a remarkable ingenuity in design and placement of signs, reflecting a vital, competitive society. *The Daguerreotype in America* by Beaumont Newhall (Dover Press, 1966) offers some interesting views of the varieties of signage used in American cities and towns in the mid-nineteenth century. The largely pedestrian street traffic of the era could appreciate the rich ornamentation, careful proportion, and hand-carved lettering that characterized the typical signboard. (Figure 6)

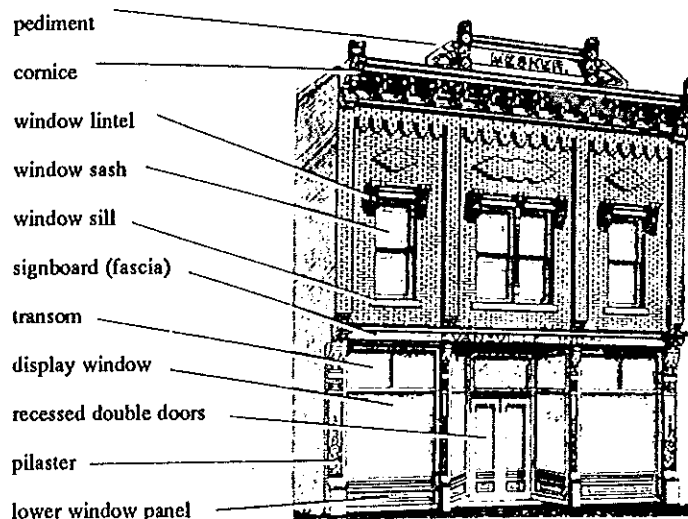


Figure 6. Facades of most commercial buildings in the nineteenth and early twentieth centuries provided space for mounting a signboard above the storefront. From Preservation Briefs #11: *Rehabilitating Historic Storefronts* by H. Ward Jandl, U.S. Department of the Interior, National Park Service, Technical Preservation Services.

Advancing technology and the advent of the automobile in this century led to the production of signs from new materials, and the use of graphic styles designed to quickly catch the motorist's eye and deliver a message. The plastic, backlit sign was a product of the period. The ultimate extension of this signage philosophy was the idea that the entire facade was a signage opportunity, leading to the covering of many richly detailed older buildings to create a neutral background for a store's logo.

While signage for commercial buildings has abundant historical precedent, the question of the adaptive re-use of a house for business or office purposes may present signage problems. Small signboards at the sidewalk or identification painted on a window may be appropriate solutions, depending on the location. If the house faces a green or other public space, there may be local historical precedents for signage used in conjunction with other houses in the area.

Inappropriate signage can profoundly alter the character of a historic district or historic property. In developing sign criteria, a commission should consider, in addition to the period and style of the building and the needs of the particular business, the following factors:

Location: The appropriateness of the location of the sign in relationship to the building and the business, and whether its placement will obscure or compete with significant architectural features. The method of mounting the sign should not obscure or compete with the sign itself, nor should it damage the building. For example, brackets for hanging signs should be simple and minimal in size.

Number of Signs Per Building: One primary and one secondary sign are sufficient in most cases.

Materials: A commission may favor particular materials, usually wood or metal, over the generally ahistorical plastic.

Texture: The presence of smooth or raised elements on the sign.

Size and Shape: Width, height, and length of the sign in relation to the setting.

Multiple Signs: Where a building houses more than one or two businesses or professional offices, an option is to require each occupant to have a sign of standard size mounted on a common signboard. (Figure 7)



Figure 7. Example of a multiple signboard that serves one building in the Woodbury Historic District.

Proportions: Relationship of lettering and other elements to overall appearance of the sign. Relationship of proportions of the sign to those of the building.

Style of Lettering: Some commissions restrict signs to particular typefaces.

Graphic Elements: Level of ornamentation, and whether logo designs will be permitted.

Color: Only color inherent in a material and not paint color may be considered, since by statutory definition a sign is a "structure" in Connecticut. However, light lettering on a dark background generally looks best.

2. FENCES AND LIGHTING FIXTURES

Applications for fences and lighting fixtures are among the most numerous to come before historic district and historic properties commissions. Often, both applicant and commission find themselves at a loss to identify the appropriate design for these elements. Research can help to solve such problems. There are numerous books on lighting devices, for example, and local historical sources may help provide commissions and applicants with information on the historical use and styles of fencing in a district. Old photographs and lithographed wall maps of the mid-nineteenth century with inset views of homes in their settings, such as those Richard Clark produced in the early 1850s of Connecticut counties and towns, can be excellent sources for early fencing types. Informative general discussions of historic fencing can be found in Rudy J. Favetti's *Landscapes and Gardens for Historic Buildings* and the *Old House Journal Compendium*. (See Bibliography, Section D, of this chapter.)

In general, the design of fences facing the sidewalk should be given greater consideration than fences at rear or deep side property lines. In the case of fences facing neighbors' yards, the "finished side" of such fences should face the neighbors' yards, not the owner's.

3. PUBLIC SPACES

Commissions have jurisdiction over public areas such as greens, parks, plazas and commons, cemeteries, and sidewalks. These spaces tend to be visual focal points for historic districts and as such are of prime concern to commissions. Design issues involving street furniture, monuments, statuary, and street lighting need to be addressed when criteria are developed. An excellent discussion of most aspects of these issues can be found in *On Common Ground* by Ronald Lee Fleming and Laurie Haldeman. (See Bibliography, Section D, of this chapter.)

4. SATELLITE DISH TELEVISION ANTENNAE

Technically, Connecticut's historic district enabling statute has always allowed commission jurisdiction over television antennae. These common appurtenances are not known to have become an issue in a district, and most commissions have simply ignored them.

The advent of the satellite dish has thrust the antenna issue forward as an area of concern to historic district and historic properties commissions, not only in Connecticut but nationwide. As yet, there have been no reported cases involving satellite dishes in Connecticut, but around the nation zoning and historic district commissions have begun to address the issue through regulation.

A recent Federal Communications Commission proposal would, in the words of Beverly Reece, "pre-empt state and local zoning and other regulations that discriminate against satellite receive-only antennas in favor of other communications."¹ The proposed rule has not yet been adopted, but it points up some of the potential problems generated by the new devices. They are large and conspicuous, and some models can be roof-mounted. A general guideline would be to follow the Secretary of the Interior's recommendation for solar collectors and allow their placement on non-character-defining elevations. However, placement of a unit is critical to its effectiveness, and the same kind of conflict may arise over television satellite dishes as arose over solar collectors. Moreover, some models can be left on trailers, and since they therefore are not "affixed to the land," they may not meet the definition of "structure" and so may escape commission jurisdiction.

¹ Beverly Reece, *Preservation News*, June, 1985.

D. Selected bibliography

DESIGN GUIDELINES:

Bowsher, Alice Meriwether. *Design Review in Historic Districts: A Handbook for Virginia Review Boards*. Alice Meriwether Bowsher, 1978. 138 pp. \$6.95. Written for members of design review boards in Virginia, this handbook discusses how to develop effective design guidelines and how to make design review work.

Two excellent examples of design guidelines are:

Good Neighbors: Building Next to History. Colorado Design Guidelines Project, 1978.

Lowell Building Book. City Planning Department, Lowell, Massachusetts.

REHABILITATION:

Labine, Clem, and Flaherty, Carolyn, eds. *The Old House Journal Compendium*. Overlook Press, Woodstock, NY, 1980.

Labine, Clem, and Poore, Patricia, eds. *The Old House Journal New Compendium*. Doubleday & Co., New York, 1983. Compilations of articles from the *Old House Journal* cover in readable language many technical aspects of rehabilitating and maintaining old houses, particularly those built after 1820.

McKee, Harley J. *Introduction to Early American Masonry: Stone Brick, Mortar and Plaster*. Preservation Press, Washington, D.C.

Preservation and Conservation: Principles and Practices. International Center for Conservation and National Trust for Historic Preservation. Preservation Press, Washington, D.C. \$17.95. Examines technical aspects of restoration and conservation. Encyclopedic in scope.

Respectful Rehabilitation: Answers to Your Questions About Old Buildings. National Park Service, Technical Preservation Services Branch, U.S. Department of the Interior.

Secretary of the Interior's Standards for Rehabilitation: Interpretation of the Standards and Case Studies. National Park Service, U.S. Department of the Interior.

Preservation Briefs. The series of *Preservation Briefs* compiled by the Technical Preservation Services Division of the National Park Service, U.S. Department of the Interior, are an invaluable resource. When available, they are free upon request from the Connecticut Historical Commission, 59 South Prospect Street, Hartford, CT 06106.

Of special interest to historic district and historic properties commissions in Connecticut are:

- # 1 The Cleaning and Waterproof Coating of Masonry Buildings.
- # 2 Repointing Mortar Joints in Historic Brick Buildings.
- # 3 Conserving Energy in Historic Buildings.
- # 4 Roofing for Historic Buildings.
- # 6 Dangers of Abrasive Cleaning to Historic Buildings.
- # 8 Aluminum and Vinyl Siding on Historic Buildings.
- # 9 The Repair of Historic Wooden Windows.
- # 10 Exterior Paint Problems on Historic Woodwork.
- # 11 The Rehabilitation of Historic Storefronts.

See Also:

American Association for State and Local History, 708 Berry Road, Nashville, TN 37204.
Technical Leaflets, Preservation Series:
Wood Deterioration: Causes, Detection and Prevention.
Restoring Brick and Stone: Some Do's and Don'ts.

Slide/tape programs available from AASLH (above):
Cleaning Masonry Buildings (AV-414)
Window Glass in Historic Houses (AV-417)

PERIODICALS:

Fine Homebuilding. The Taunton Press, 52 Church Hill Road, Newtown, CT 06470. Bimonthly, \$16.00 annually. New magazine devoted to all aspects of home construction, with many articles targeted for the layman. Frequent stories about restorations; also building techniques used in historic preservation. Feature articles on slate roofs, period moldings, and chimney construction.

The Old House Journal, 69A Seventh Avenue, Brooklyn, NY 11217. Devoted to maintaining and restoring houses built before 1930, this monthly features articles on architectural styles and building materials and decorating, as well as "nuts and bolts" maintenance and repair for the old house enthusiast. The publication began in the Victorian Park Slope section of Brooklyn and has an "urban homesteading" tone, but its scope is broad. Sound preservation philosophy is presented, along with the "how to" to put it into operation.

NEW CONSTRUCTION:

Brolin, Brent. *Architecture in Context: Fitting New Buildings with Old*. Van Nostrand Reinhold Co., New York, 1980. Brolin argues persuasively that the use of ornament is often the critical factor in making new buildings blend with old. His discussion of the philosophy of creativity which informs modern design is compelling and incisive.

Old and New Architecture: Design Relationship. National Trust for Historic Preservation. The Preservation Press, Washington, D.C., 1980.

HISTORIC LANDSCAPING:

Favretti, Rudy J., and Putnam, Joy. *Landscapes and Gardens for Historic Buildings*. AASLH, Nashville, TN, Order No. 2535.

Leighton, Ann. *Early American Gardens: 'For Meate or Medicine.'* Houghton Mifflin, Boston, 1970.

Scott, Frank J. *Victorian Gardens: The Art of Beautifying Suburban Home Grounds*. A Victorian Guidebook of 1870 (Library of Victorian Culture). American Life Foundation, 1977.

See Also:

The Old House Journal New Compendium. Doubleday Books, Garden City, NY, 1983.

AASLH Technical Leaflet: Historic Landscapes and Gardens; Procedures for Restoration.

SOLAR AND OTHER ALTERNATIVE ENERGY SYSTEMS:

Maddex, Diane, ed. *New Energy from Old Buildings*. National Trust for Historic Preservation. The Preservation Press, Washington, D.C., 1981.

Thomas Vonler Associates. *Energy Conservation and Solar Energy for Historic Buildings: Guidelines for Appropriate Designs*. National Center for Architecture and Urbanism for the Technical Preservation Services Division, National Park Service, U.S. Department of the Interior, Washington, D.C., 1981.

PUBLIC SPACES:

Fleming, Ronald Lee, and Haldeman, Lauri A. *On Common Ground*. Howard Common Press, Cambridge, 1982. Excellent look at village greens and urban parks; examines their history and proposes guidelines for all aspects of their maintenance.

SIGNS:

Ewald, William R., Jr., and Mandelker, Daniel R. *Street Graphics: A Concept and a System*. The American Society of Landscape Architects Foundation, Washington, D.C., 1971. Available for \$15.00 from the Landscape Architecture Foundation, 1717 N. Street, N.W., Washington, D.C. 20036. This handbook presents a system for developing sign guidelines for communities of different sizes and types. Includes a model sign ordinance.

Vision, Inc. *Sign Sense: Arlington, Massachusetts*. Arlington Department of Planning and the Community Redevelopment Board, 1977. 40 pp. Limited copies available for \$4.00 from the Arlington Department of Planning and Community Development, Town of Arlington, 730 Massachusetts Avenue, Arlington, MA 02174. A nontechnical guide on signage with sections on designing signs, sign placement, and how to read a sign ordinance. Drawings illustrate good and bad sign placement, design, and maintenance.

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A. State-Administered Programs

All of the following programs are administered through the office of the State Historic Preservation Officer, Connecticut Historical Commission, 59 South Prospect Street, Hartford, Connecticut 06106; telephone (203) 566-3005.

1. STATE REGISTER OF HISTORIC PLACES

Chapter 177 of the Connecticut General Statutes authorizes the Connecticut Historical Commission to prepare, adopt, and maintain standards for a State Register of Historic Places.

Under Section 1-321a, the "State Register of Historic Places shall mean the commission's itemized list locating and classifying historic structures and landmarks throughout the state, as discovered in the Commission's field survey of 1966-1967 and as subsequently augmented."

According to the Commission's regulations published in the Connecticut Law Journal on June 14, 1977 (Section 10-321-4, State Register of Historic Places):

Historic structures and landmarks for inclusion in the State Register shall be nominated by the Office of Historic Preservation and designated by the Commission. The following criteria shall be the standards used in evaluating and determining eligibility of properties for listing on the State Register of Historic Places:

The quality of significance in American history, architecture, archaeology, and culture is present in districts, sites, buildings, structures, and objects of state and local importance that possess integrity of location, design, setting, materials, workmanship, feeling, and associations, and:

- a. that are associated with events that have made a significant contribution to our history and the lives of persons significant in our past; or
- b. that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- c. that have yielded, or may be likely to yield, information important to prehistory or history.

In addition, on June 22, 1977, the Connecticut Historical Commission voted to designate as part of the State Register of Historic Places all sites, buildings, objects, and districts approved for nomination to the National Register of Historic Places and all local historic districts favorably recommended by the Connecticut Historical Commission pursuant to Section 7-147b of the Connecticut General Statutes.

The Connecticut Historical Commission has also voted to enter on the State Register of Historic Places endangered buildings which meet the above criteria.

2. NATIONAL REGISTER OF HISTORIC PLACES

The National Register of Historic Places is a program of the National Park Service, U.S. Department of the Interior, Washington, D.C. The National Register, established by the National Historic Preservation Act of 1966, is a list of sites, districts, structures, and objects which are significant in American history, architecture, and archaeology. It indicates to government officials, planners, private organizations, and individuals those properties in Connecticut and throughout the nation which merit preservation.

The National Register is a cooperative activity of federal and state governments. The State Historic Preservation Office of the Connecticut Historical Commission nominates Connecticut properties to the National Register. Since 1968, more than 20,000 properties have been listed on the National Register from Connecticut.

The criteria for listing on the National Register state that the quality of significance in American history, architecture, archaeology, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

- a. that are associated with events that have made a significant contribution to the broad patterns of our history; or
- b. that are associated with the lives of persons significant in our past; or
- c. that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- d. that have yielded, or may be likely to yield, information important in prehistory or history.

Some types of properties—cemeteries, monuments, reconstructed buildings, birthplaces, ecclesiastical properties, and buildings less than 50 years old—are excluded, except under special circumstances or as part of a district.

Listing on the National Register results in the following consequences at the federal level:

1. Consideration in planning for federal, federally licensed, and federally assisted projects. Section 106 of the National Historic Preservation Act of 1966

requires that federal agencies allow the Advisory Council on Historic Preservation an opportunity to comment on all projects affecting historic properties listed on the National Register. The State Historic Preservation Office of the Connecticut Historical Commission is the agency responsible for reviewing federally funded projects at the preliminary level.

2. Eligibility for federal tax benefits. See Part 4 of this section on Preservation Tax Incentives.
3. Eligibility for federal historic preservation grants when funds are available. Information concerning the availability of funds may be obtained from the State Historic Preservation Office.

Listing on the National Register results in the following consequences at the state level:

1. Eligibility to purchase historical markers from the State Historical Preservation Officer.
2. Application of Connecticut General Statutes, Section 22a-19a. This statute directs that the provisions of sections 22a-15 through 22a-19, inclusive, of the Connecticut Environmental Protection Act, which permit legal recourse for the unreasonable destruction of the state's resources, shall also be applicable to historic structures and landmarks of the state. Such structures and landmarks are defined as those properties (a) which are listed or under consideration for listing as individual units on the National Register of Historic Places or (b) which are a part of a district listed or under consideration for listing on the National Register and which have been determined by the State Historic Preservation Board to contribute to the historical significance of such a district. If the plaintiff in a resulting legal action cannot make a *prima facie* showing that the conduct of the defendant, acting alone or in combination with others, has unreasonably destroyed or is likely to unreasonably destroy the public trust in such historic structures or landmarks, the court shall tax all costs for the action to the plaintiff.

Besides the above consequence, listing of a building or district on the National Register often evokes a feeling of pride on the part of the owner or owners and the community.

A nomination may be prepared for a property or district by a professionally trained consultant under contract to the Connecticut Historical Commission or by an independent consultant working for the owner. Procedural guidelines and preliminary National Register application materials are available from the Connecticut Historical Commission. The nomination is reviewed by the staff of the Connecticut Historical Commission and by the State Historic Preservation Board, made up of qualified architects, architectural historians, archaeologists, and historians. It is then signed by the State Historic Preservation Officer and forwarded to the Secretary of the Interior, where it is reviewed again, and approved by the National Park Service before listing. Objection by an owner or in the case of multiple ownership or a district, a majority of owners, may prevent the property from being listed, although it may still be determined to be eligible by the National Park Service, U.S. Department of the Interior, however, and be subject to the terms of the review requirements for federally licensed projects.

The National Register program can have an impact on a local historic district commission. Many local historic districts are listed on the National Register. Listing of a district on the National Register often stimulates restoration and rehabilitation activities, particularly where there are income-producing properties whose owners can take advantage of federal tax incentives. This may result in applications which the local commission will also have to review. (See Preservation Tax Incentives below.) In many instances National Register

listing instills in property owners greater awareness and sensitivity to historic buildings and the desire to "do the right thing," which may make a local commission's work easier.

Each National Register inventory-nomination form is a useful reference document. Nominations contain detailed descriptions and photographs of individual buildings as well as general statements of significance and analyses of architectural contexts which in many instances may prove valuable to a local historic district commission. Copies are on file at the Connecticut Historical Commission but can be reproduced for local reference.

3. CULTURAL RESOURCE SURVEYS

The basis of the Connecticut Historical Commission's preservation program is the Statewide Historic Resource Inventory, which locates and evaluates historic resources. The surveys, which identify historic, architectural, archaeological, and industrial sites, serve as a framework on which developers, city planners, elected officials, and preservationists can base sound development decisions. They also serve to assist in statewide planning efforts; to locate properties which qualify for federal tax incentives; and most importantly, to raise local awareness and appreciation of a community's historical and architectural heritage. They also enable Block Grant communities and federal agencies to meet their planning responsibilities under federal legislation and procedures.

Since 1968 the surveys have recorded 40,000 historic and architectural sites; 2,000 archaeological sites; and 700 engineering and industrial sites.

Surveys fall into two categories: architectural and historical, and archaeological.

a. Architectural and Historical Surveys

These surveys identify standing structures within a defined area and evaluate their architectural and historical significance. The surveys are essentially an inventory, with a form compiled for every structure in the area that appears to meet National Register of Historic Places criteria. The form consists of a checklist of physical data and brief analyses of the building's relationship to its surroundings, significant architectural features, and architectural and historical significance. A small black and white photograph accompanies each form, as does a list of bibliographic sources. Color slides are produced for 10% of the structures surveyed.

Buildings are analyzed according to the Secretary of the Interior's Standards for Identification and Evaluation, published in 1983. Research and analysis done for the forms provide the basis for an overview of the historical and architectural development of the survey area. Such issues as streetscape patterns, cultural evolution, and the impact of historical forces on the built environment are examined in light of the findings of the survey. Recommendations are then made for nominations to the National Register of Historic Places.

Grants to sponsor surveys are awarded annually by the Connecticut Historical Commission on a matching basis to local municipalities, preservation groups, and historical societies. Although some work may be done by volunteers, the survey director, who is responsible for the final product, must be qualified in architectural history, architecture, history, or a related field, in accordance with the National Park Service minimum qualification standards (36 Code of Federal Regulations 61).

Architectural and historical surveys are part of a larger bank of information which also includes preliminary literature searches conducted by survey directors. The data bank is at the Connecticut Historical Commission and includes the Historic American Engineering Record, the State Register of Historic Places, and National Register nominations. Once surveys are completed, they too become part of this record.

The original copy of a survey is submitted to the Connecticut Historical Commission, but copies are also presented to the appropriate local public library and town or city government, as well as to the sponsoring organization. A survey may be updated by adding new inventory sheets, and grants may be awarded for surveys which complete major missing components, as, for example, comprehensive research on an area which has had only a reconnaissance survey.

Historic district and historic properties commissions, and especially their study committees, can make use of surveys to great advantage. A number of study committees have

sponsored surveys to provide a sound basis of research for their reports. The survey format lends itself to extraction for study committee reports, for publication as a local history (particularly the historical overview), and as a source of information for the commission and for property owners. The New Haven Historic District Commission, for example, presents a copy of the appropriate survey form to each applicant who comes before it.

b. Archaeological Surveys

While most people are familiar with archaeology in terms of Indian artifacts, archaeological resources also include many sites which affect historic district commissions. These include cellar holes, the ruins of dams and mills, and the areas around houses which have been occupied for several centuries. For example, in 1984 the American Indian Archaeological Institute conducted a professional excavation of the grounds of the Oliver Wolcott house in the Litchfield Historic District. Archaeological sites are named specifically in the Connecticut General Statutes, Section 7-147p to 7-147y inclusive, dealing with historic properties.

Federal courts have ruled that "the totality of the environment," including archaeological resources, can be of concern in environmental review. Where federal funds or licensing is involved, federal laws mandate an archaeological study for any project area likely to yield important archaeological data. Similar state legislation may be forthcoming, and a handbook to help towns deal with the issue will be published in the future. On the local level, Article 8-22 of the Connecticut General Statutes, the Enabling Act for Zoning, gives zoning commissions the power to consider historic factors. A number of towns in the state already consider archaeological factors as part of the planning and zoning review.

The Connecticut Historical Commission annually funds archaeological inventories under its federal mandate to survey the state's cultural heritage. Archaeological resource information for some towns is partially available for use by town governmental agencies; however, historic district commissions should recognize the need for keeping the files confidential. For further information, contact the Staff Archaeologist at the Connecticut Historical Commission.

4. PRESERVATION TAX INCENTIVES

The Tax Reform Act of 1986 allows the owner of an income-producing property listed on the National Register a 20% federal investment tax credit for expenses incurred in rehabilitating a certified historic structure.

Although only income-producing properties are eligible, the Tax Act program may have an impact on local historic district commissions.

To qualify for the tax credit, a building must be certified to be an historic building and plans for its rehabilitation must be reviewed for consistency with the Secretary of the Interior's Standards for Historic Preservation. Applications are evaluated initially by staff of the Connecticut Historical Commission which reviews and makes recommendations to the National Park Service, the federal agency authorized to administer the programs.

Tax Act review is comprehensive, including site improvements, new additions, all sides of a building, interior floor plans, and paint color. Tax Act projects in local historic districts must also receive approval from the local historic district commission if planned work is within the commission's jurisdiction. However, the commission should make the applicant aware that the two are separate review processes and that approval by the local commission does not guarantee approval of the Tax Act application by the National Park Service. The interpretation of the local commission and the National Park Service on a particular aspect of the Secretary of the Interior's Standards may differ, but local commissions should be mindful that under federal law the National Park Service is the final authority on the Standards.

5. CERTIFIED LOCAL GOVERNMENTS

In 1980 the National Historic Preservation Act Amendments sought to provide greater local participation in federal and state historic preservation programs by establishing the

Certified Local Government Program.

The program calls for 10% of the total federal funds allocated to the State Historic Preservation Officer to be assigned to Certified Local Governments for the activities allowed by the National Park Service that year. Currently, the money must be used for survey and planning projects, preparation of National Register nominations, and limited public educational activities, which may include publication of brochures or design criteria. In addition, the Certified Local Government reviews National Register nominations within its boundaries before they are submitted for review at the state level.

To become a Certified Local Government, a political subdivision must meet the following criteria:

- Enforce appropriate state or local legislation for the designation and protection of historic properties (historic district or historic properties commission).
- Establish an adequate and qualified historic preservation review commission by state or local legislation.
- Maintain a system for the survey and inventory of historic properties.
- Provide for adequate public participation in the local historic preservation program, including the process of nominating properties to the National Register of Historic Places.
- Satisfactorily perform the responsibilities delegated to it.

In addition, the political subdivision must meet minimum standards established by the Connecticut Historical Commission.

6. STATE BUILDING AND FIRE CODES

Article 22 of the State Building Code ("Historic Structures") allows certified historic structures exemptions from some requirements of the Life Safety Code.

An applicant seeking such exemptions must, when applying for a building permit, also apply to the Connecticut Historical Commission for a Preservation and Rehabilitation Certificate. To qualify for the certificate, a building must meet the criteria for inclusion on the State Register of Historic Places and the project must comply with the Secretary of the Interior's Standards for Rehabilitation. The Connecticut Historical Commission has a 60-day review period of the application. If the State Historic Preservation Officer issues the certificate, the local building official may then waive code requirements which would have adverse impact on the historic architecture of the building, provided the applicant has presented alternative plans to protect public safety as well as the building's architectural character. There is an appeals procedure if the application for exemptions is denied by the local building official. For further information on Article 22, contact the Connecticut Historical Commission.

An appeals process for historic structures also exists for the State Fire Code. For further information, contact the Connecticut Historical Commission, the local fire marshal, or the State Fire Marshal's Office, 294 Colony Street, Meriden, Connecticut 06245; telephone (203) 238-6620.

B. Other Programs

1. PRESERVATION EASEMENTS

A preservation easement is a legal document, similar to a contract, by which the owner of a property may give or donate to a charitable organization or governmental body the right to use or change a building. The organization being granted the easement receives the right to review and approve any alterations on the property and the legal authority to

enforce the terms of the easement. Some easements may also require an owner to make certain improvements to the property or to maintain it in a specified physical condition.

Easements may be given on open spaces, scenic and historic views, the surroundings of significant buildings, archaeological sites, ecologically significant land, building facades and exteriors, or all or part of a building's interior, provided it is open to public view for a specified period every year.

The preservation easement has several important advantages. First, it is the strongest legal guarantee of a building's preservation, since it is carried on the deed and is therefore immune to the vagaries of change in ownership. Second, there is currently a significant financial advantage to the donor. Section 170 of the Internal Revenue Code allows federal income and estate tax deductions for easements donated to qualified charitable organizations exclusively "for conservation purposes." A donor may deduct the value of an easement as a charitable deduction on income tax, not to exceed 50% of the taxpayer's gross income; the value in excess of 50% may be carried over for 5 years. The value of an easement is the difference between the fair market value of the property before and after granting of an easement, which limits development rights and therefore affects the property's local tax assessment for the same reason.

In order to qualify for an easement under federal tax law, a property must be a "certified historic structure" (structure here includes buildings and other structures) listed on the National Register or located in a registered historic district and certified as being of significance to the district. Structures in many local historic districts which are also listed on the National Register would potentially qualify for easements. A qualified organization is a state or local government agency with the authority to accept property interests; or a private nonprofit, tax-exempt, charitable organization such as a state or local preservation group or a local historical society. The easement is given in perpetuity and "runs with the property," binding future owners as well.

While the easement tool is being used more frequently in many communities around the state, including Norwich, Waterbury, Danbury, and Woodbury, there are some cautionary notes. First, with regard to interior easements, it is necessary for the interior or feature being donated to be visible to the public. Second, donors should be aware that in some circumstances the change in a building's assessment before and after an easement may not be that large, and thus the value of an easement not as great as anticipated. Third, the Internal Revenue Service has challenged the value of easements and the future of the deduction is unclear.

2. REVOLVING FUND

In 1982 the State of Connecticut established a statewide revolving fund for the purchase, rehabilitation, and resale of threatened historic structures. The fund has assets of \$1,000,000 and is administered by the Connecticut Trust for Historic Preservation. Rehabilitated properties are re-sold and the proceeds returned to the fund to be used to purchase other structures. The fund can also be used to assist property owners and nonprofit organizations with below-market interest rate loans for the purchase or rehabilitation of endangered historic buildings. To qualify, a building must meet the approval of a committee of realtors, bankers, architects, and architectural historians. For further information, contact the Connecticut Trust for Historic Preservation, 152 Temple Street, New Haven, 06510; telephone (203) 562-6312.

3. TAX ABATEMENT AND ASSESSMENT DEFERRAL ORDINANCES

Section 12-127a of the Connecticut General Statutes allows municipalities to abate all or part of the real property taxes on structures of historical or architectural merit, provided that it can be shown that the current level of taxation is a factor which threatens the continued existence of the structure, necessitating its demolition or remodeling in a form which destroys its integrity. If the owner then demolishes or remodels the property in an unsympathetic way after taxes have been abated, he or she is liable the amount of taxes which have been abated.

To establish such a tax abatement process, the municipality must pass an ordinance.

The municipality may determine which structures are eligible or it may delegate this determination to local private preservation groups or "architectural bodies," which presumably may include a local historic district commission.

Some communities, among them Danbury and Norwalk, have adopted phased assessment increase ordinances to encourage rehabilitation of historic structures. In the case of both the foregoing communities, the owner of a structure recognized as historic by the city must rehabilitate the structure in conformance with the Secretary of the Interior's Standards for Rehabilitation. The increased tax assessment resulting from the rehabilitation can be phased in incrementally over a period of five years.

C. Agencies and Organizations Which Provide Assistance

1. STATEWIDE

Connecticut Historical Commission, 59 South Prospect Street, Hartford, Connecticut 06106; telephone (203) 566-3005.

The Connecticut Historical Commission contains the office of the State Historic Preservation Officer. Commission staff assist historic district and historic properties study committees and review study committee reports under the terms of the state enabling statute. The Commission also administers the Certified Local Government Program, survey and planning grants, acquisition and development grants when funds are available, the National Register of Historic Places, Tax Act certification, appeals under Article 22 of the State Building Code, cultural resource review of publicly funded projects, and technical assistance.

Connecticut Trust for Historic Preservation, 152 Temple Street, New Haven, Connecticut 06510; telephone (203) 562-6312.

A non-profit member-supported organization chartered by the Connecticut General Assembly in 1975, the Connecticut Trust for Historic Preservation (Connecticut Preservation) promotes historic preservation statewide through a number of programs and services. Connecticut Preservation administers the revolving fund described in Section B.2 above, provides technical assistance and field services, and maintains a well-stocked library of preservation materials. It sponsors workshops and conferences on preservation issues (recent examples include sessions on preservation law and storefront rehabilitation), assists in the organization of local preservation groups, develops traveling exhibits and slide programs on preservation in Connecticut, and maintains a speakers' bureau for groups and organizations.

Connecticut Association of Historic District Commissioners

Organized in 1979 as the first organization of its kind in the United States, the Association includes all active and former Connecticut historic district commissioners. The purposes of the Association are to educate and inform commissioners and the public about issues of historic districting and historic properties and to provide a forum for commissioners to exchange information.

2. REGIONAL

Society for the Preservation of New England Antiquities, 141 Cambridge Street, Boston, Massachusetts 02114; telephone (617) 227-3956.

SPNEA administers a number of restored houses, publishes *Old-Time New England* (a journal of material culture), and offers a consultant service to communities. In 1981 a SPNEA consultant developed preservation/restoration guidelines for Litchfield's Main Street commercial area.

3. NATIONAL

National Alliance of Preservation Commissions, 1522 K Street, N.W. Suite 500, Washington, D.C. 20005; telephone (202) 783-3363, (301) 663-6820.

The Alliance was formed to provide a communication network for preservation commissions nationwide. Membership is \$10.00 a year. The Alliance publishes a newsletter to keep members abreast of developments affecting historic districting, particularly at the federal level. It also conducts a session on local districts at the annual conference of the National Trust for Historic Preservation.

National Trust for Historic Preservation, Northeast Regional Office, Old City Hall, 45 School Street, Boston, Massachusetts 02110; telephone (617) 223-7754.

Through its National Main Street Center, the National Trust has developed strategies for downtown revitalization efforts in towns under 50,000 in population. The organization makes available a number of slide and video presentations and, through its Preservation Press, publications on many aspects of preservation. The Trust also offers legal advice to local preservation commissions and publishes *Preservation Law Reporter* and *Preservation News*, a monthly newsletter that is perhaps the most comprehensive source of news on nationwide developments in historic preservation.

D. Selected Bibliography

The Brown Book: A Directory of Preservation Information, Diane Maddex, ed. National Trust for Historic Preservation, Preservation Press, 1983.

A Handbook of Preservation Law for Connecticut, Connecticut Trust for Historic Preservation, 1984. Includes state as well as federal programs, agencies, and organizations.

Where To Look: A Guide to Preservation Information, Advisory Council on Historic Preservation, 1982. Comprehensive bibliography.